VISIT…

FREIGHTS BOMBS OUTFORFAME SIXTOO WALLS MONIKERS CRUMS
END 2 ENDS OBSCUREDISORDER AUDIO RESEARCH PRODUCTIONS ALI E

VOL I:3

Volume One : Three
Under Pressure Magazine
SUMMER - 2000

UNDER PRESSURE

TURNING STEEL INTO SOLID GOLD

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UNDER PRESSURE

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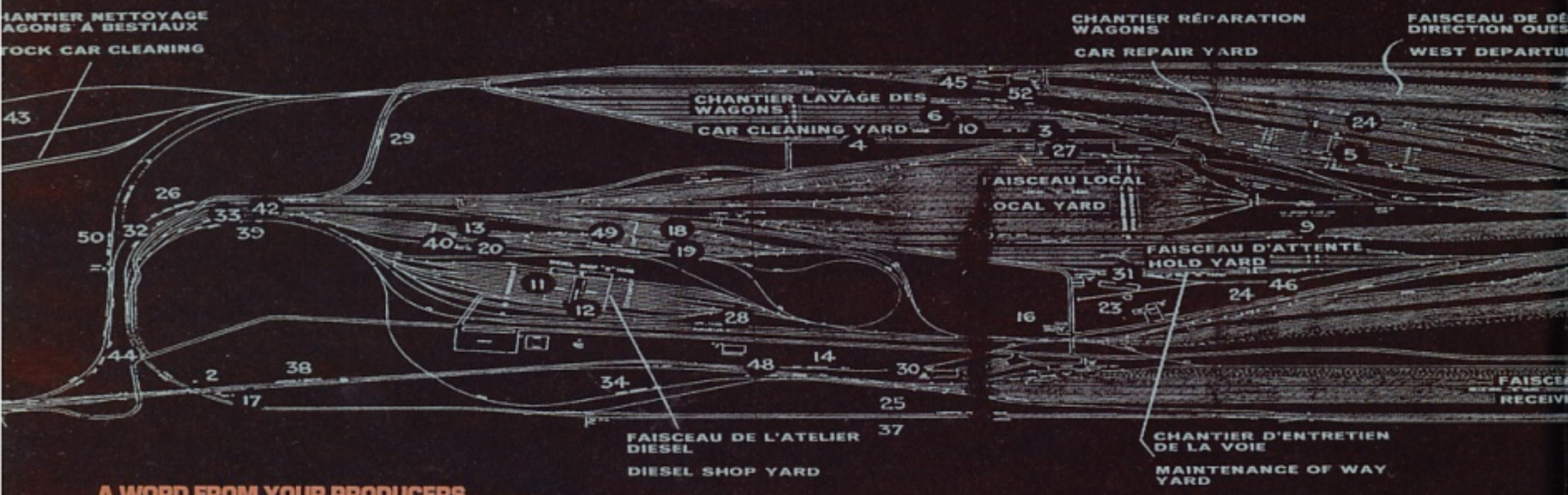

A WORD FROM YOUR PRODUCERS...

Well here we are again! Issue #3 (Why? Because "Duro The Third" – that's a little inside joke!) You'think by now we'd have our shit in order and be able to put this magazine together without cramming at the last possible second, but that isn't the case...even though there's 4 of us working on it now with people submitting editorials and interviews we still only had one week to put it all together. I'd like to give love to all of our advertisers for making this possible by booking ad space and believing in us, (you won't be forgotten!) – you've made my job so much easier. I want to thank C.L. for standing by me and supporting my endeavors, I couldn't do any of this without you, I LOVE YOU! Enjoy the issue and send us your feedback; as for the guy somewhere in the U.S. who also writes "SEAZ" and left us an insulting message on our answering machine saying our mag is wack, well it's all love! I hope that the other Seaz's in Switzerland, Germany and the rest of the world don't feel the same way about you...

PEACE!

Welcome to another installment of "Under Pressure". We're focusing on freights this issue, unfortunately there aren't enough Canadian trains to fill our pages, so we've got trains from North America (note the "Spot" piece on a Mexican boxcar). We also included a spread of monikers as a tribute to some of the true "kings" – watch out for these, do not paint over them, I've seen too many crappy tags over a "Herby" or a "Water Bed Lou"! If you want to see your work in our mag, write us and send us flix or e-mail me. 'Til next time!

Once again, we killed ourselves to bring you #3...all "in the interests of Science", as they say. We'd like "Under Pressure" to be the best possible mag you can get your paws on...bigger, fatter pictures, tighter line-screen, enlarged format when we can afford it, anything to bring your reading/viewing experience into the beyond...we need contributions, support, promotion...sometime in the near future we'd like to do a spotlight on "photography and graffiti", so send us pics of bombing runs, writers, architecture, trains etc. Our website will be up soon so peel your eyes wide open and keep watching (sign up for our mailing list at news4up@hotmail.com). A major shout-out to my boy Dyske who signed up for production duties with this issue – we do battle til the am to keep the presses greased, and all for your pleasure, dear reader. 'Tis been a pleasure, for real...DA "SQUID"

VOLUME 1 : THREE
SUMMER 2-THOUSAND

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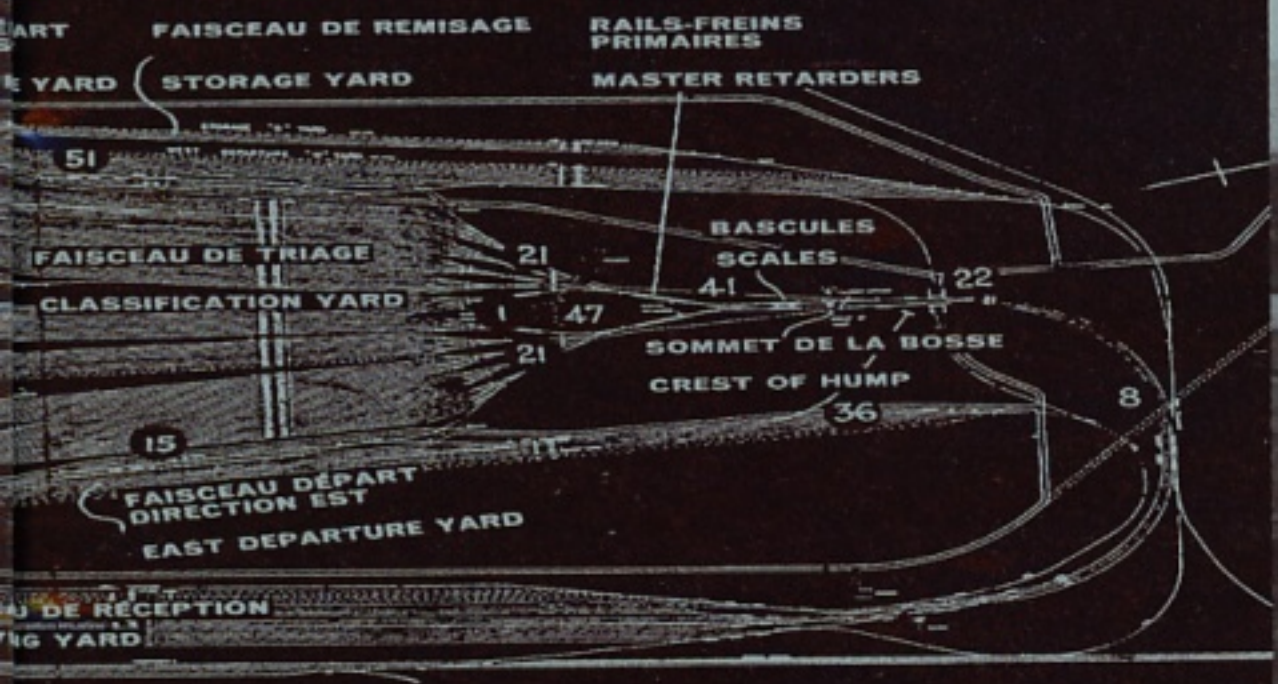

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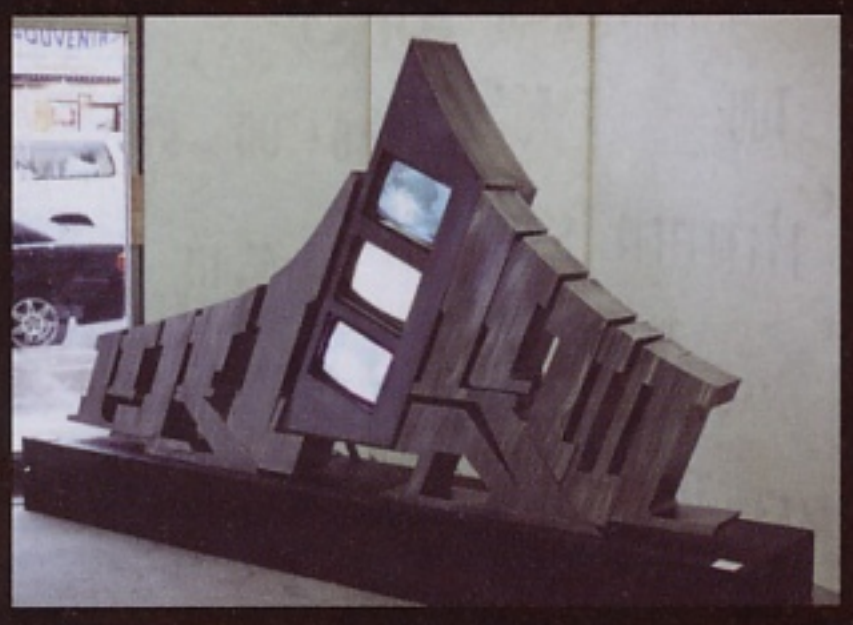
NEXT ISSUE: UNDER PRESSURE VOL 1:4
Focus on blackbooks > send us pics, sketches etc.
SUBMISSION DEADLINE: November 15, 2000

OUT FOR FAME
GRAFFITI EXHIBIT
EXPOSITION GRAFFITI 2000
ABSOLUT X-PRESSIONS

OUT FOR FAME 2-THOUSAND by C.L.

As far back as the late 70s, there's been this trend for graffiti to move out of the streets and into galleries and museums where it can be apprehended by the "mainstream" in a "non-threatening environment", against the back-drop of pristine, institutional white walls. The paradox being that perhaps to be legitimated as an art, graf needs to be stripped of its context, and hence of its "danger" (or should we say "power"?). It's hard not to feel that once graf is no longer on a wall in the street, free for the public to see, that it's not graffiti anymore - that it's lost its teeth, as well as its soul.

In March 2000, the Out For Fame Graffiti Exhibit hit the streets of Montreal at the temporary Transart gallery (originally a bank, vaults intact). The exhibit was an attempt on the part of the organizers to maintain graffiti's legitimacy (in the underground sense) while bringing it "overground" to Joe and Jane Public...organized by writers and backed by the community, the show had the advantage of running on street level, free of that "ivory tower" vibe, where everyone from blue to white to dog collar could absorb the ample visuals on display at their own leisure.



This year's Out For Fame went the extra mile from 99's exhibit, featuring such legends as Henry Chalfant and Martha Cooper, and contributions from Flow, Other, Prism, Seaz, Dyske, Duro 3, Thesis, Zilon and Chrome. While last year's exhibit consisted of only 24 photos and 3 plywood panels, (a pretty modest amount of what there is to show out there), this year's show featured sculptures, canvases, over 60 photos, multimedia works and a magazine collection dating all the way back to the early eighties. Between the twin vaults one could enter a chamber filled with tags and throw-ups from the city's most visible bombers, "decorated" as a prison cell with the ubiquitous cot and rust-stained toilet to represent the price some pay to obtain "fame".

Although the 'graffiti' sculptures (a collaboration between Prism, Jeremy Groznick and Usey) were definitely the crowd pleasers, the photographs were drawing plenty of second looks. Not just your usual images of graffiti, tags and throw-ups, they also featured images of the surfaces and mediums used to create graffiti. A collection of pictures from Martha Cooper and Henry Chalfant (Subway Art) provided a visual history lesson of sorts about how graf started in North America and evolved into what it is today. Pictures of the insides of subway tunnels with oncoming trains by Flow and images of decaying cans and barbed wire by Seaz all went to highlight the differences in the ways that writers view their surroundings as opposed to us regular "citizens".

The exhibit saw over 4,000 people pass through it's doors, with 1,700 on the opening night alone, (it probably had something to do with the beeline forming round the kegs of Absolut Vodkas they were happily pouring down our throats, gratis!!!). On the 1200's were DJ's A-Trak, Revolution, Patwreck, Dave 1, Devious, Blast, Simahlak and Storm, while some of the local B-Boys tore up the floor. Everyone seemed to be down with the positive vibe flowin' throughout the gallery, people came back for more, and if next year's event manages to surpass 2000's, you definitely oughta be there.

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SEBUTONE DEF AN INTERVIEW WITH SIX2

by RHEK

Sixtoo (of the Sebutones/1200hobos) is an old man...he wanders across the whole of North America. He raps, produces his own shit, competes in ITFs, and is the real deal on-stage (ask anyone who was at Montreal's Le Studio when he performed with Swollen Members). Him and Buck 65 make up the Sebutones, Canada's most creative, bugged out and unknown hip-hop act. I accidentally stumbled across him (in of all places) at the Lighthouse Strip Club in Halifax after a late night bombing mission.

Rhek: 'Sup dood, whatcha doin?

6.2: Aww nothing dood...just chillin, checking out these Dartmouth girls! Check her out, part Mom, part Ferrari: all dope!

Rhek: No doubt, what's up with your music?

6.2: I got a 12" coming out on Anticon, a 10" instrumental record on my own label (Metaforensics) right afterwords...full length to follow. I'm also doing a record with Slug (from Atmosphere) and a bunch of little side things...just trying to establish myself more as a producer...knowwhatimsayin?

Rhek: So whats up with Buck 65 and the Sebutones?

6.2: Umm...Buck is in love, I think. He just finished a bunch of songs that he was shopping around, and some little buster ripped it to MP3 before he had it signed... so I think he is just gonna include those songs on the new vinyl-only version of Man Overboard. The songs are fucking amazing. Other than that we are both just doing lots of shows. Sebutones EP will be out later this year.

Rhek: Sebutones are pretty weird, how would you describe em to a 7-year old Filipino kid?

6.2: Well, you know, I talk nice to the kiddies, so I probably wouldn't curse too much...I'd just say..."Hey, you know that fucking Filipino Christmas cermony? The one where they actually sacrifice a real person? Well, that sacrifice is us, only we are doing it in the sake of something bigger than a blasphemous religion...it's called universal truth..you get it?!" Oh shit! Check out those breasties!

Rhek: Whooop! Whooop!

(6.2 puts up a fiver and the girl doesn't even come near us...he mumbles something about being too thugged out for the stripper moms)

Rhek: How did you get down with Anticon/1200Hobos?

6.2: Well...I've known Sole for a quite a few years now...when he started putting together this whole avant-garde clique of doods it only made sense that the abstract Canadian honkys would be invited to the barbecue...you know? As for the whole Hobos thing...when we performed at Scribble in '98 we just put on a really killer set...a little turntable routine before our performance and just murdered the crowd...I mean, it was one of the few places where it could happen...people actually got it without having to dummy it down a bit. As soon as we got off stage Dibbs (who up until that point was just another one of my heroes) told us that he wanted to induct us. It was a real honor. I met a lot of the Hobos that weekend, including Signify...who is my right hand man now.

Rhek: So what's up with you painting?

6.2: Oh man, now you wanna know about my business (laughs)! I'm writing SEKAoner (old skool porn queen)... SKA for short. Basically I just came outta retirement... I'm just trying to get my can control up a bit. I did like 11 pieces in the last 2 weeks...hit a freight that rolled out on me and Doser. Doser is kinda skoolin' me back into it. So you know...I'm just doin' it again. I'm sitting on mad paint, so Imma be up this summer.

Rhek: What crews are you writing?

6.2: I used to be down with AFC/KWOTA. Insight, Case and Alone put me down a few years ago, but when Duro did the big Kwota cleanup I wasn't really painting...I think I got the boot. Basically I'm just writing 1200Hobos...I mean, the Hobos, that's a fucking history lesson right there...and most fools won't go over it even if its wack...haha. Umm...nah, 1200Hobos, GNF (my man Donse), ADK (with Dabs and Rhek) and maybe I'll get down with some Halifax crew-ism when I do some production style shit this summer, before bouncing to Frisco.

Rhek: So who's worth biting? Who comes with the most style?

6.2: Aww man...um, well...I'm pretty Michael Bolton (classic rock for those that don't know the Halifax slang), so I mean...I would bite the real shit...but for just stuff I like...I'd say a lot of the midwest cats got it goin' on...Joker, Abuse, Mune, Slew, Emit. But just for like...straight up classic shit, I'd say mostly Canadian writers. I've been fucking all over the states dood..and nobody out there is as clean as some of the cats I've seen up here. Well, that's not true, most of those Euro-cats are sick with the cleanliness, especially the 3-d shit...but you know...theres a lot of fools that can fuck it up out here...and sick bombers too. Canadian writers that I like, I'd say...my man Insight, Lovenone, Reslis, 45 Lies, Reset...a lot of those Alpherats crew, Other, Donse, Rate, Fatso, Water, Mediah, Ren, Shok, Duro3, Circuit, all the Kwota cats, and all of the writers out here (especially Sector, Caboner, Cops, Lope, Doser, Thesis and Tonto...also Decoy). Montreal has the sickest bombers! Cose, Bacer, Damo and Loes...those kids are fucking nuts. Sake, Stack...I mean, there's so many. Flow, Seaz...and them Cellblock kids...my man C-lok the 3am french foodfight king. For Hip-hop nobody can take Third Sight...

Rhek: Any shout outs?

6.2: Yeah...all the writers I mentioned, the Hobos, Buck65, The Goods, Josh Martinez, Tachichi, Bolts and Moves, Drunc, AMC, my Anticon cats...and to Under Pressure for getting me up...RIP to Dream and Rob One (LA Pillars).

(check www.sixtoo.com to order material)

WALLS

Jone (KOP, TA) Her (TA) - Montreal

Sader (KWOTA, SnS) - Toronto

Setone (ALPHERATS) - Ottawa

Kane (HSA) - Toronto

Dabs (JKR, CFC) Rhek - Montreal

Encore (AES) - Toronto

Kers (NME) - Montreal)

Water (OPS, KWOTA) Fatso (OPS) - Toronto

photo by King Hajo

Sake (TA, HYH) - Montreal

Alius (KWOTA, AES) - Ottawa

Neos (KOP) - Montreal

Seaz (TA) - Montreal

Flow (TA, KWOTA, BCM) - Montreal

Hest (NME) - Montreal

Boner (TGA) Char (TKO) - Saskatoon

DYSKE (TA, KWOTA - Montreal

Aroma by Aro (NAK) - Quebec City

WALLS

Seemso Loomit (FBI, UA, FX) - Toronto

Specter (KOP) - Montreal

Loves (KWOTA, UN) - Toronto

Jey (DOH, BTX, YNN)

Skam (BTX, DOH, YNN) - Toronto

45Lies (UNC) - Montreal

Cear2 (DEL) - Repentigny

Rhek - Montreal

Ren - Toronto

Fluke (TA) - Montreal

Encore (AES) Broke (AES) - Ottawa

Mediah (HUG) - Toronto

Meats (KOW) - Toronto

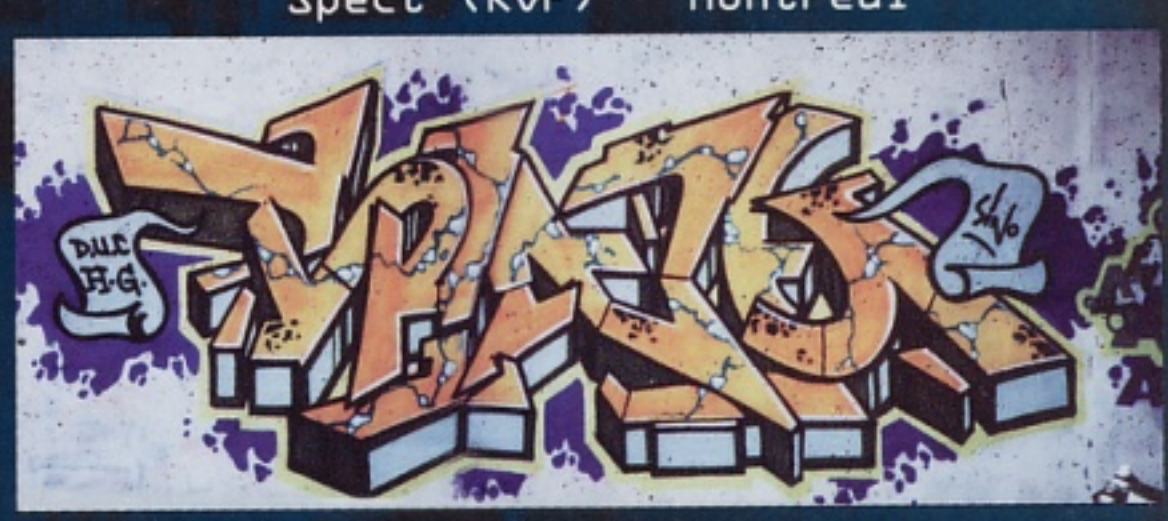
- Toronto

Alone (KWOTA, TDV) Vekso (AST) - Vancouver

Nese - Montreal

Spect (KOP) - Montreal

Cyse (DEL) - Ste.Therese

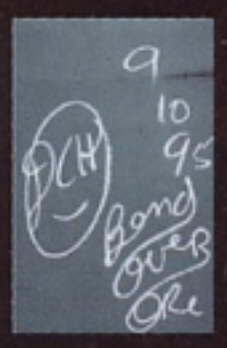


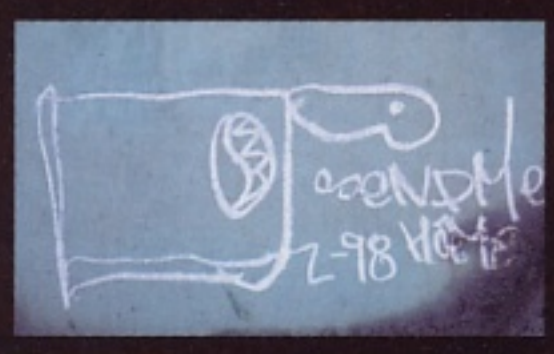
Sino (DUC, HG) - Quebec City

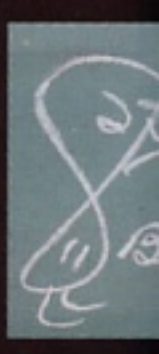
photo by King Hajo

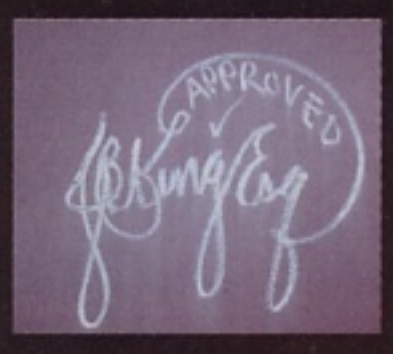
MONIKERS

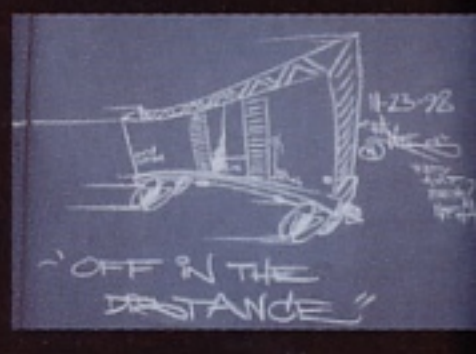
Herby 9/22/79

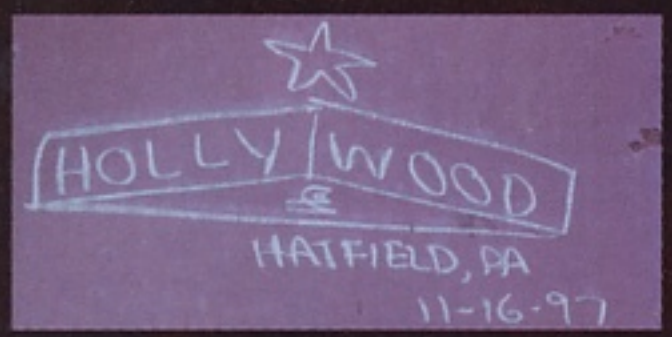


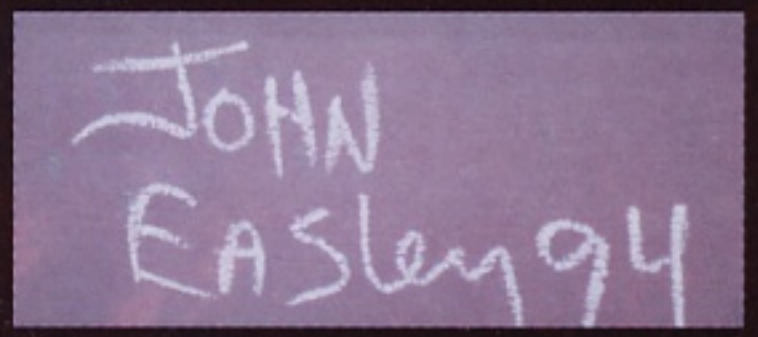












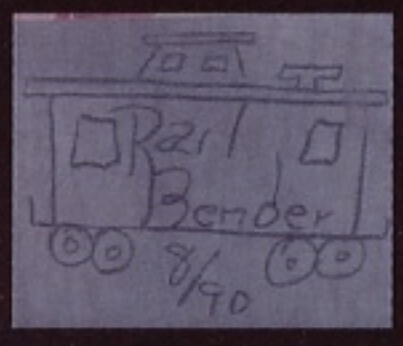


photo by Flow

Painter Impmon
Seattle 6-97
THEY CAN'T
DO THAT
DJ JOE
DO-DA
DO-DA
JAN 1ST 2000
FLOW
IN NIAGARA FALLS
+03/00 AT HOME

1998
HAWAII
NATURAL CONCEPT
TERMINAL CITY
Chicago
XO

7.94
SMOKIN
SOE 1992

THE RAMBLER
CHRISTMAS
Eve '95
LA
The Rambler
Baton Rouge,
I SMELL SMoke
"WATER
BED" LOV
5.24.91

Bigfoot 6/29

21Rak

Weno (BT)

Evail - Hybrid (TCI)

Tsie

Hoax (AM7)

Crums (AST)

Take 5 (BSM, BA)

Dever (NSF, NG) - Nise (NSF)

Smith

Hence (C&F, TL)

Flood (C&F)

photo by Flow

Cyde (BZ) from Switzerland - Alone (KWOTA, TDV)

Sug (BOXSTARS)

Bone (TKO)

Fatso (OPS)

Egon

Cense (END) - Onorok (NSF, TWD)

Sento (TFP)

Dever (NSF, LIES, NG)

Cameo (SC, TFL) - Cosoe (WCB)

Super (VS, BA)

Jase (BA, AMF)

Kaput (WCB)

Zer

Jeka (BS, TV)

Necs (NSF)

Next (DSR, DTS)

Omen (TA) - Labrona

Rank (BC)

Mesk (ASP)

Sino (DUC) - Gor (FBI)

Alone (KWOTA, TDV)

Eko (BA)

Smash (NETWORK, FS)

Prism (TVA, NSF, PFG, TA)

Rove (TKO, TGA)

Pen (TWD)

Klas (CTA)

Thief (AI)

Rove (TGA)

Nes (TKO)

Bone (TGA, TKO) - Char (TKO)

“ THE 26 LETTERS CAN EXPLAIN EVERYTHING THAT GOES ON AROUND HERE. GRAFFITI IS TO GET THE MESSAGE OUT THERE USING LETTERS. WORDS ARE MORE POWERFUL THAN WEAPONS. ”

cRUMs

ANOTHER SICK THOUGHT

interview by Visual Orgasm AST

What crews do you represent?
AST and Conscious Pilots.

How long have you been doing graffiti?
I did my first burner at the end of 1994.

How did you get into graffiti?
I used to skateboard back in the day. Saw all the skateboard magazines with tags in them. I thought it was fresh. Did some earlier shit in Kamloops and just started writing.
In Saskatoon it was the stuff I saw that rolled through town.

So how come you keep on doing graffiti?
It keeps me going. It is an expression.

How come you paint a lot of freights?
Shit gets seen across the country. It's not limited to city walls.

What do freights mean to you?
They have a lot of history. Hobos have been

www.visual

rocking them for years. You get a feeling when you paint a freight that is real nice.

Describe that feeling?
The feeling is pretty much indescribable... under the right circumstances you get this funny kind of feeling.

Well you influenced a lot of kids in Saskatoon...what kind of suggestions do you have for kids getting into graffiti?
I'd say keep your shit simple. Don't start off all technical. Keep it simple and develop it. Funk it out as much as you can, originally.

Your stuff is pretty original. How would you describe it?
I describe it as being chunky and scrawny and small and tall. Something real funked out. A cartoony feel. Funked out cartoony style that is real rootical [?!! *whatever that means* - ed.].

How would you describe the scene in Calgary?
It's pretty small but nobody in Calgary has a big ego. It's very laid back.

What gives you a Visual Orgasm?
A nice fucking wholecar rolling by me.

What kind of boxcar turns your crank?
Anything foreign or rare that normally I don't see.

What does AST stand for?
Another Sick Thought, Always Stand Tall

What is your favourite food?
Grilled cheese sandwiches and vegetable lasagne.

Do you have any major influences?
Anything can influence me not just other writers, but artists, musicians, and animals.

What about Robert Crumb?
That guy rocks!!

Where did you get the tag Crum from?
My friend Nave42 from Saskatoon were chilling on day and he did a sketch and it said "Crumbs on the table". He gave it to me. That is how I picked it up.

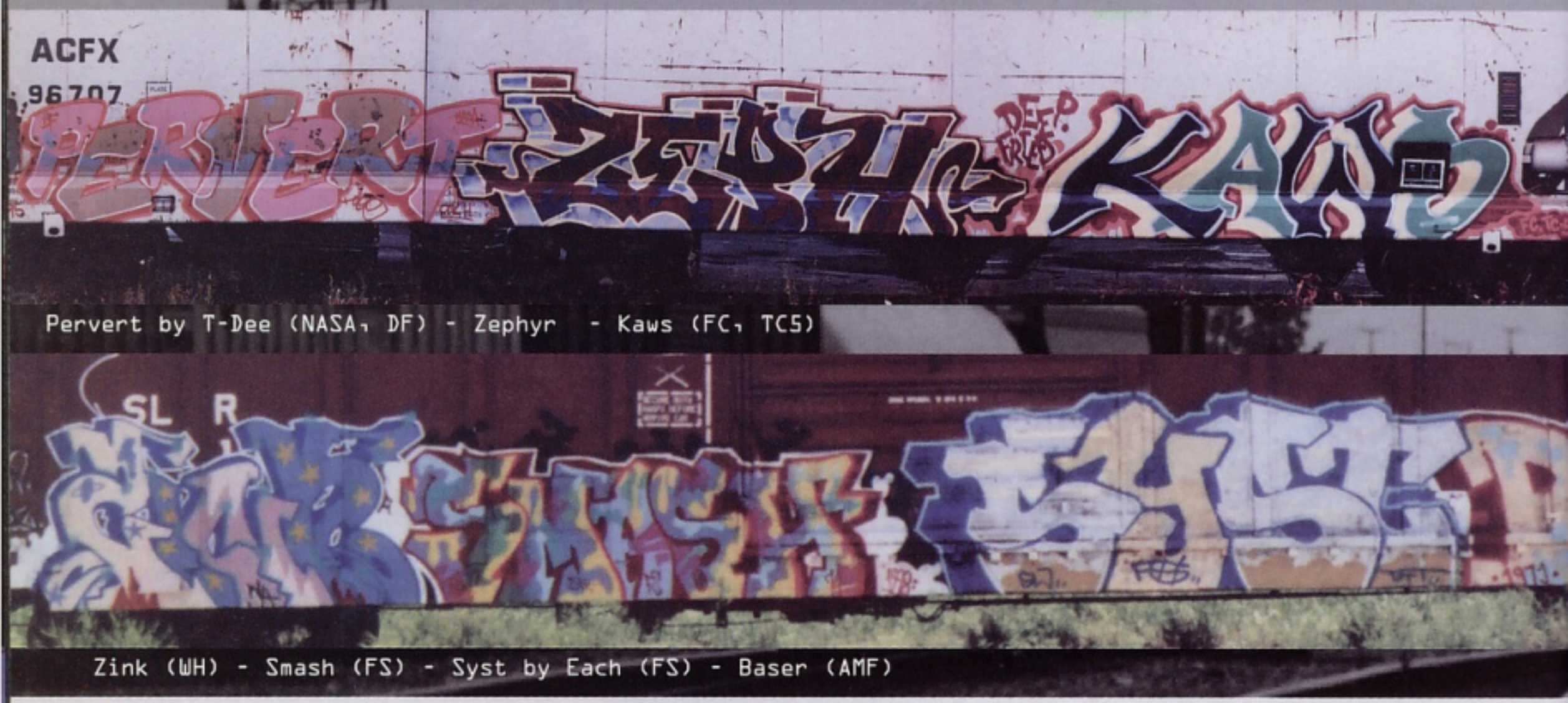
How would you explain graffiti to someone that knows nothing about it?
I'd tell them it is an alphabetic art form. It's like taking the 26 letters of the alphabet, which is pretty powerful and you can do a lot with that. The 26 letters can explain everything that goes on around here. Graffiti is to get the message out there using letters. Words are more powerful than weapons.

Anything else you'd like to say?
I would like to give thanks and praise to Jah and every man, woman, and child.

orgasm.com

Chrome (KWOTA, TDV) - Flow (KWOTA, TA, BCM)

Geser (3A)



Pervert by T-Dee (NASA, DF) - Zephyr - Kaws (FC, TC5)

Zink (WH) - Smash (FS) - Syst by Each (FS) - Baser (AMF)

Here (BAF) - Reset (KOP) - Prism (PFG NSF)

Jaber (KOP) - Sence

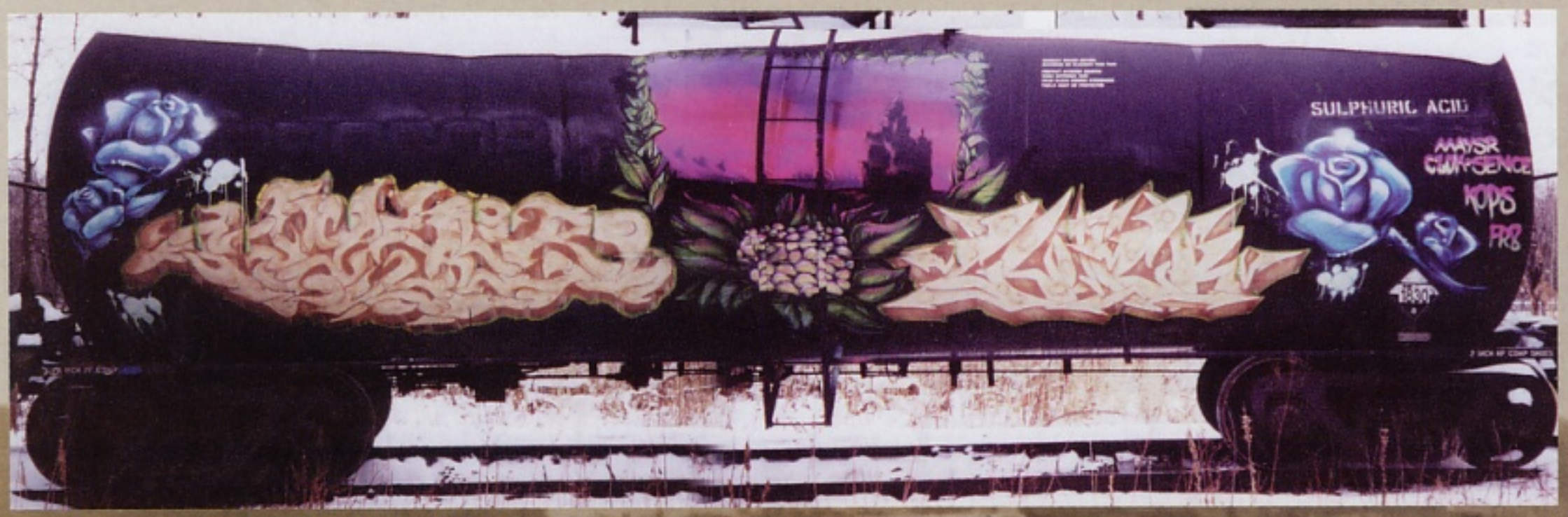
Onorok (NSF, ADIKTS)

Fatso (OPS) - Kwota by Chrome (TDV) - Water (OPS, KWOTA)

Fatso (OPS) - Cemz (LNC) - Here (BAF)

photo by Flow

Fatso - Thesis - Task (OPS)



Maysr - Sence - C-lok (KOP)

Mesk (ASP)

Worm (ADIKTS)

Cameo (WCB) - Myth

Theory (TKO)

photo by Flow

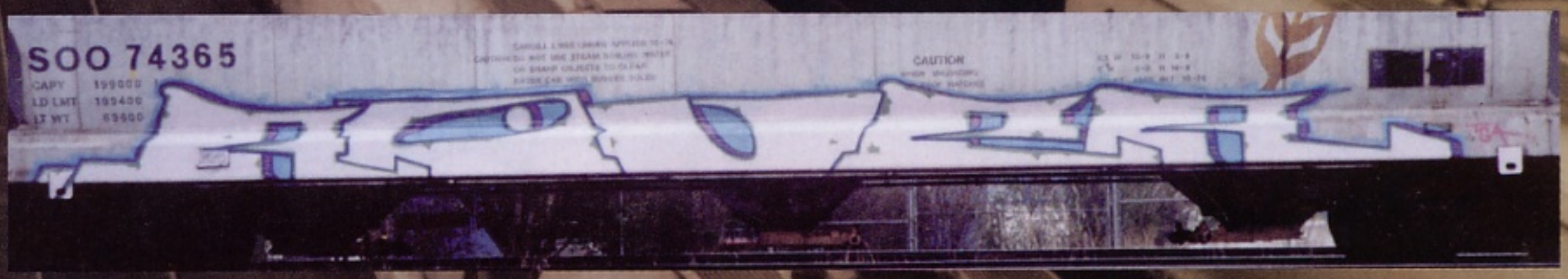
Dever (NSF, LIES)

Slim (VMS)

Free 5 (WALLNUTS)

Newa

Newa



Rover (TGA)

Smyl

Sebo (AST)

Impulse (TFK)

Somber

Rank (BC) - Alone (BC)

Spot (DAC, ADIKTS)

Sebo (AST) - Amer

Theory (TKO)

Ugly (KOS)

Sensr (BSM)

Sesk

ARTCRIMES
www.graffiti.org

Flow (KWOTA, TA, BCM)

Worm - Jib (ADIKTS)

Virus (AA)

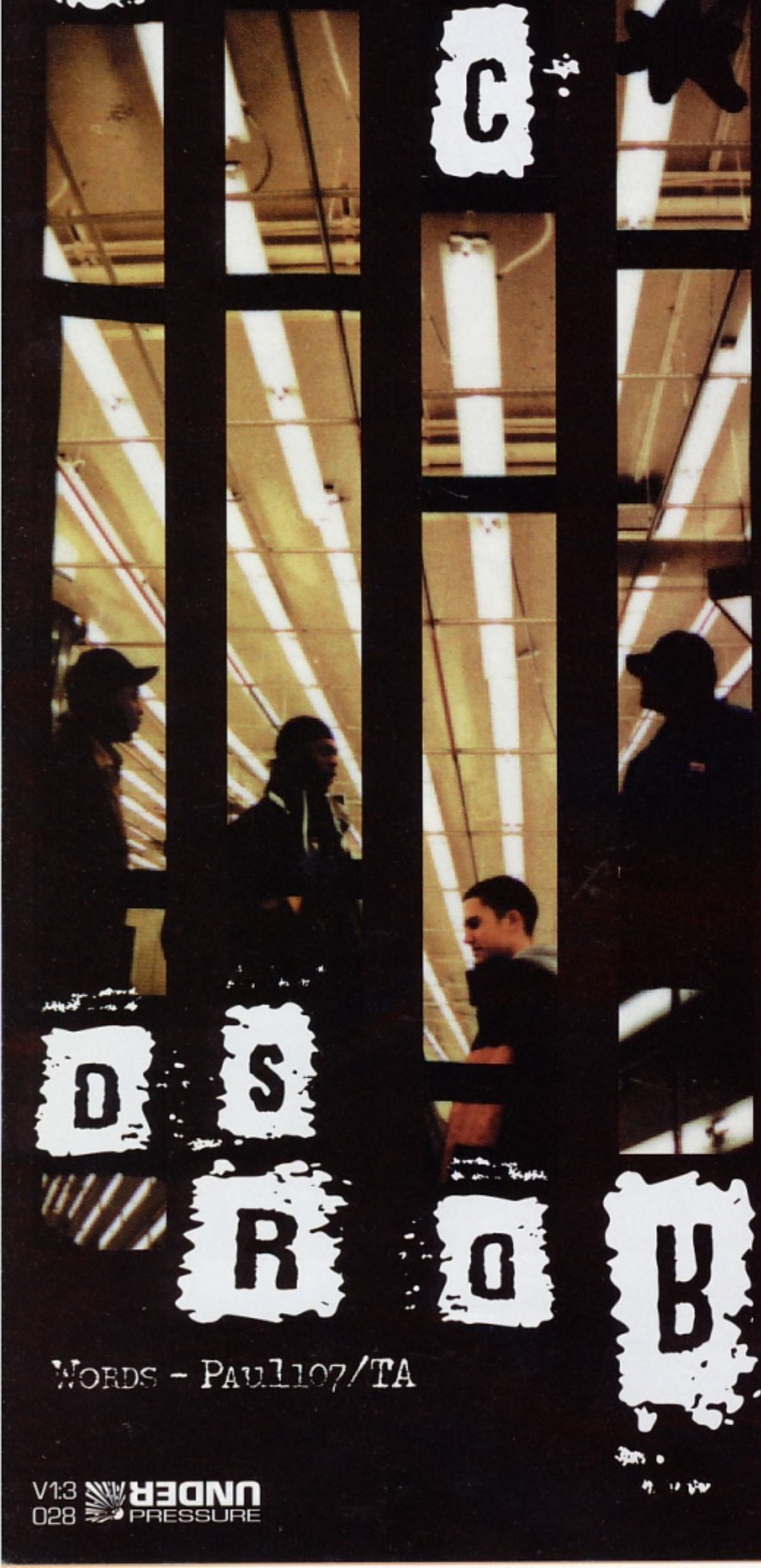
Take 5 (BSM, BA)

Ugly (KOS)

Mucho (HM)

photo by Flow

OBSCURE DISORDER



Obscure Disorder; 3 emcees and 1 DJ. Icon aka Troy Dunnit, Eclipse and Logik, cuts by DJ A-Trak, production by Dave 1. So far there have been 3 solid 12" releases, "Lyrically Exposed", "Maintain The Focus" and "2004." This summer two of the members, Eclipse and Icon, are puttin' out solo joints. Their label is gonna re-issue "Lyrically Exposed," with a bonus track called"Overdose Music," produced by A-trak (which is Jonathan Blaze, the scratch chorus is gonna send Premier back to the lab).

They've been to see Bobbito The Barber, they performed at Zulu Nation 25th anniversary and "2004" blew the roof with sales (word has it that Troy did his verse with Ill Bill at a Non Phixion show in the Rotten Apple and the crowd spit his whole verse back at him). I was supposed to get together with and interview these guys, but conflicting schedules did not allow for it.

Truth be told, I was supposed to interview them at Dave 1's birthday party, but Simahlak was on the 1's and 2's rocking Jay Z tracks and I was too busy wildin'. Two weeks later and hours before my deadline, I hooked up with Troy, Eclipse, and Logik via a conference call, 48 minutes later, satisfied with my interview, I realized that my tape recorder was not on. We talked about hip hop, Montreal, touring, rhyme styles, lyricism and my man Nas, who we all agree is getting slept on because of the drastic change in music production.

What's funny about hip hop, is that in most cases rap groups are slept on in there own cities, no one goes to shows and everyone trash talks other crews. What's refreshing about Obscure Disorder is their approach. Aside from Under Pressure graffiti conventions, they have not often played live in Montreal. Although recently they opened for Non Phixion in one instance and of course Marshal Mathers in another. Obscure came correct in the studio first, got proper distribution and have handled their shit professionally. The group has not toured extensively, but plans to get down to New York a lot more this year. After all if you want to shine worldwide, New York is the place to get started. The way I see it, Montreal's gonna catch on at one point. Writing this I feel like I'm watching a young Michael Jordan, there's a lot of skeptics, but these guys just come with more skills every time out, they just add elements to their "game". When I asked them about an LP, they said there would definitely be one and that in a perfect world, Audio Research would get a major label distributor. In a not so perfect world, they'd get signed to a major and get to keep creative control, or they come out on Audio Research, releasing the LP fully Indie and make no cheese. What's dope is that these guys are determined and that they care about there artistic integrity, hopefully if all things go according to plan, they're gonna "get paid and blow up like the World Trade."

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WORDS - PAUL107/TA

V1:3
028 UNDER PRESSURE

AUDIO RESEARCH

Audio Research started in '97, they have no phone, office or fax. To date they have dropped four records, all of which have done well. I sat down with Dave 1 and Willo to talk about what's next for them and to listen to some of the new material.

107: So what's up, I heard you guys used to get up?

WILLO: False (straight-faced).

DAVE 1: My Glorious career as a toy started in like '92 or '93. Back then the people that were up were Sonic, Maink, Flow and Mersh. I started writing with my boy Pee-Thug and my best friend Spock, (R.I.P.), our crew was called SF and my tag was EWAX 1. Today like I don't really write, but if I write my name I can write JKR, cause Stack said it was cool. My biggest influence was MAINK THC...that's it.

WILLO: I didn't really write, I just got really drunk and scribbled on the wall...

107: Cause your brother was talkin' bout a late night ghettoblaster piece...

WILLO: Oh yeah, a couple of pieces you know odds and ends....wrote with Akira a lot, but mostly tagging. I wrote Heff/OPS after my idol (Hugh Heffner). I love the art, I got implicated doing a lot of things around it, but personally I got to a point where you spend one or two nights in jail and I just had to reassess priorities.

107: You have all been involved with the Under Pressure convention since it's inception, has it turned out as you expected?

WILLO: The first year it was me, Flow and Sterling, and we kinda just did it by the seat of our pants. I don't think we saw any potential evolution, it went well (the first Under Pressure), we were all psyched, we did it the following year and it went even better. I love the result, I'm psyched that we do this kinda thing and people show up.

107: You guys have dropped four records, has there been a growth between each single? Do you feel as though you have a label identity? Have the label's priorities changed or was the idea behind Audio Research pretty much a way to launch Obscure Disorder? Was that the initial goal: like let's start this up to showcase Obscure, shop them around for like a major label deal?

WILLO: I think me and Dave's priorities are very different. For me it was always about getting the hoes and lots of rope chains (laughing). Seriously, I wanted to build a label and Dave just wanted to do music. It wasn't really Obscure, I think that's just the first thing we did, the thing Dave was most familiar with. As far as a label identity, I don't think we have one right now.

DAVE 1: I think we're starting to have one. I mean as far as a main group and an aesthetic, Willo's right --- it's still growing. As far as priorities, they've stayed the same: just try and sell more and more records, get more exposure. If you look so far with every release we've doubled the sales on the last one. Right now this summer we're gonna focus on dropping more records and keeping the quality at the same level. The Indie game is hard, people think that because you're not on a major you can do what you want. Which is totally false, you have to cater to a certain market, it's just a different market.

107: Do you feel pressured?

DAVE 1: Yeah absolutely, I mean to a certain extent I want my production to come off and I know what's gonna sell, and yes the client's tastes and knowledge (of Music) need to be taken into account. But essentially the most important part is that I'm pleased and that the

WORDS & FOTOS - PAUL107/BOE

"ON THE NEXT EP YOU'LL SEE HOW AUDIO RESEARCHED IT"

people around me, my crew, are happy with the end result.

107: All your releases have charted in both the U.K. and the United States, you're getting attention from major music magazines, but you get no love up North, whut's up with Canada sleeping? Does it really matter?

WILLO: I think that it matters, just as everyone does who buys our product, whether they're in Uganda or Tadusak. There just isn't a media outlet that covers Indie hiphop and the type of stuff we do.

107: Look at Toronto, anything that seems to come out of there gets a lot more exposure in general, as opposed to Montreal.

WILLO: Yeah it's a bigger city, there's a music infrastructure over there.

DAVE 1: There's a lot of on point people over there and their music infrastructure is much more set. Montreal is very primitive at that level for now.

WILLO: Plus if your making music in Toronto, you have the potential of one day signing to a major and making a career of it. If you do that here in English, chances are you're gonna spend your life doing it for the sake of doing it.

DAVE 1: We're not gonna go after people in Canada to cover us, whoever likes it and whoever's interested, that's good enough for us. It's true that we've focused on the States at first, especially New York and LA, cause that's where it's from. Essentially there's not that many people in Canada doing what we do...there's us, Battle Axe, Kneedeep and Figure IV. There's not many of us.

107: When you guys drop a record, internet heads are all over it, as are the industry magazines. Is that the weight of having Fat Beats behind you?

WILLO: Yes and no, a lot of the contact with the press has just been us hustling, you know me, Dave and A-trak

DAVE 1: Man my brother has pulled crazy moves; he's on some real hustling shit.

WILLO: We all just wear several hats. I take care of the photos and graphics, but I end up doing other shit. Dave does most of the production, but he does a lot of internal label stuff.

DAVE 1: A-trak does a lot of promotional work, hustling to get revues and the booking. Look for him to get involved more and more on the production level. Audio Research is me, Willo and A-trak, we're the owners if you want to put it like that, but Audio Research is like Pee-Thugly, Simahlak, Obscure Disorder and D-Shade.

107: Pee Thug is the webmaster.....

Dave 1: Pee is like webmaster slash tour manager. Put it this way, if there's Dave 1 then there's Pee Thug.

107: What's next?

DAVE 1: We're gonna re-issue the "Lyrically Exposed" 12", with a bonus track called Overdose Music that my brother produced. Then we got the Simahlak mixed CD "Whose Your Daddy" which is adult-orientated. Icon aka Troy Dunnit (from Obscure) is gonna drop a solo 12" featuring Ill Bill from Non Phixion. Then we're doing a 12" with Brass Munk From Toronto, Eclipse's (from Obscure) solo 12" and then we go back in the studio for another Obscure Disorder 12". We're gonna do a bounce track, it's gonna be ill.

BINGO HALL STYLE : Dyske (KWOTA, TA), Kers (NME), Seaz (TA), Flow (KWOTA, TA), Alone (KWOTA, TDV), Xesh (TZP), Shok

TOP: Moron (KOP), Nabe (BAT), Maysr (KOP), Nese, Stak (JKR), Cast (JKR) BOTTOM: Sek (KOP), Cesk (JKR), Dabs (JKR), Fius (BAT), Other

Insight (BA, KWOTA), Sircut (KWOTA), 45 Lies (UN) - Toronto

Sease, ?, ?, Doser, Thesis, Yesca - Halifax •••• BELOW: Duro 3 (KWOTA, TDV), Gor (FBI), Seemso, Daim (SUK, FX), Water

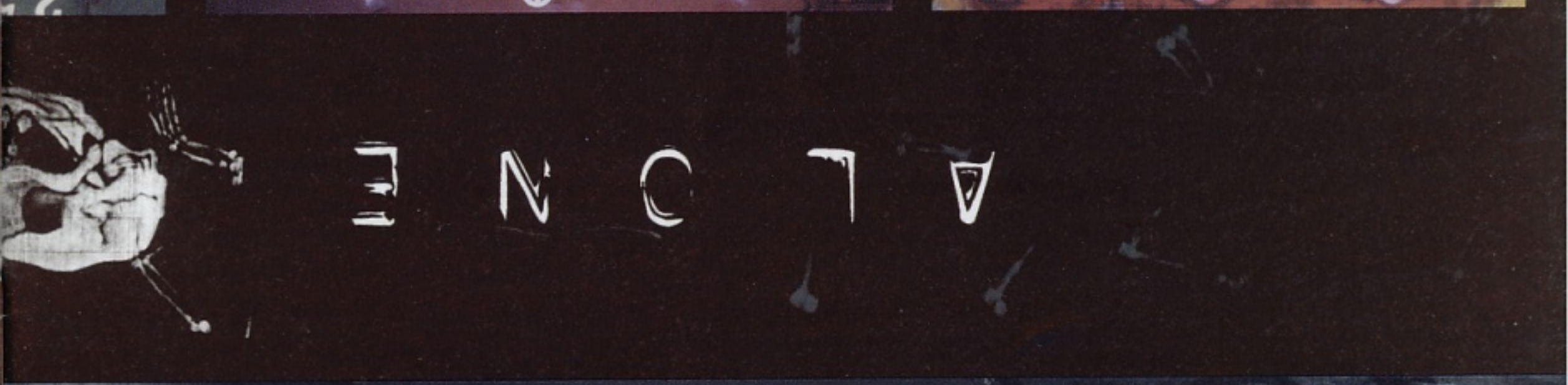
(HYH), Prism (PFG, TA), Duro 3 (KWOTA, TDV, SnS) - Montreal

(KWOTA), Amok(BAT), Zeck (BAT), 2 Sai (JKR) - Montreal

••••Alone (TDV), Duro 3 (TDV), Dyske (TA), Jazi (TZP) - Montreal

Doser, Lope 4, Yesca - Halifax

(KWOTA), Loomit (FBI, FX), Esher, Tasek - Toronto ••••Alius (AES), Asesr (HUG), Mediah (HUG), Sader (KWOTA) - Toronto


ALONE

TDV/KWOTA

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